



Director of the Opera-House Affirms Wagner's Music Exerts Deep Religious Influence—Frau Cosima's Vanity, Not Her Purse, Was Touched, He Says—Fear of Bodily Injury Kept Him from Bayreuth—Feels Applause Should Come Only After Second Act—Ten Performances of "Parsifal" to Be Given Here.

A RATHER funny little man to be behind such a big, grave production. Such is apt to be one's impression of Heinrich Conried, who, in producing "Parsifal," won for himself in a single night a fame which with careful use and protection against moths ought to last a lifetime.

At first Mr. Conried seemed almost diffident, so shy was he at being drawn toward the subject of his achievement. But it wasn't long before modesty was routed by enthusiasm. His eyes lighted up and glowed like unto the Grail as he said with German gusto: "My anticipations were more than realized! The manner in which 'Parsifal' was received was something beyond what I had dared to dream. I have done the best I could," I said to myself, when the hour for the beginning of the performance on Christmas Eve arrived, but I stood trembling behind the curtain for fear that best might not be good enough for New York. How glad, how relieved, I was when the performance was ended I cannot express!

Here Herr Heinrich sighed deeply and pushed back his thick, rebellious hair. "Ah!" he exclaimed, "how mistaken was Mme. Wagner when she said 'the nation of dollars' could not appreciate this great work. She was wrong, and I—yes, I—was right!"

M. CONRIED spoke more kindly of Frau Cosima than she has spoken of him. "No," he said, thoughtfully, "I do not think her criticism of me was prompted by a commercial spirit. It was her vanity, not her purse, which was touched. She was the Queen of Bayreuth, and now she was to be robbed of a portion of her power—that was it."

Again the director of the Metropolitan sighed, but this time it sounded suspiciously like a sigh of satisfaction. "I have taken from her no money, for now she will make more money than ever. How? Because of the added interest this American production of 'Parsifal' will give to the performance at Bayreuth. More people than ever will travel there now to see 'Parsifal.' Not so many Americans—yes, you are right. Americans will probably say, 'I can see a darned sight better production 'till in New York.' But the people of other countries will journey to Bayreuth in far greater numbers, I believe, because of the agitation—and agitation means advertisement—which the production here has caused. It has called the attention of the whole world, I might say, to 'Parsifal.' And I have done nothing which can make me feel ashamed. America had the right to see 'Parsifal,' I honestly believed, and I feel that the reception of the work has justified my action. Could any one ask more?"

allowed to sing in Bayreuth again, well, they don't want to go there—there is no money in it for them."

A GENERAL impression that Mr. Conried had offered Wagner's widow a vast sum for the right to produce "Parsifal" here when he was last abroad was corrected by him. "I have made her no offer since eight years ago, when I wanted Anton Seidl to give 'Parsifal' here. He would not do so unless Mme. Wagner gave her consent. This she refused, so that settled the matter at that time. On my last visit to Europe I had intended to visit Bayreuth and make overtures to secure the work. But I was advised against this. I was warned that if I went to Bayreuth I might be killed. Not by any member of the Wagner family, of course, but by some crazy peasant who might imagine I had come to Bayreuth to steal its treasure—its tradition."

AS TO the reported wish of Wagner that there should be no applause, and the defiant conduct of Thursday night's audience, Mr. Conried said:

"The audience did what I consider was exactly right in remaining silent during the first act and at its close, and then applauding at the end of the second act. But I think it would have been better if there had been no demonstration at the end of the performance. To me it would seem that the first and third acts are so deeply religious in spirit that applause is out of place. When you see great towering mountains and grand scenery you don't jump and cry out in ecstasy. No; you are too greatly impressed. You may say, 'It is sublime! It is magnificent!' but you say this quietly to yourself, for you are too awed to speak aloud. You feel this in your soul, you don't express it. So it should be, according to my idea, with those two acts. For myself, when Parsifal rises in the sanctuary of the Grail, with the knights bowed before him and the white dove hovering above his head, I should rather go quietly away with that picture in my mind than stay to applaud."

bright and gay and beautiful, and I think it proper that the singers should be applauded. Artists hunger for applause and do better for it. It is the bread of life to them. They live on it."

THE charge of some members of the clergy that "Parsifal," because of its unmistakable symbolism, is sacrilegious was met with the emphatic answer:

"If any man can sit through a performance of 'Parsifal' and then declare it sacrilegious, I say that man is insane!"

Mr. Conried made this flat-footed statement with a marked show of feeling. "In every case, so far as I know," he went on, "such objection has come from clergymen who have never witnessed a performance of 'Parsifal.' They have reached this conclusion simply from reading the story. Therefore they are unfair. The story is the smallest part of the work. I confess I would be unable to judge if I had only read the mere words. They tell nothing compared to what the music tells. The music is all—everything. It is the music which brings out the full meaning of the work. I should not care if the actors spoke Chinese. The music would make me understand. It would make a criminal understand, and for the moment that he listened it would make him better. I do not believe any one can hear that reverent music without being affected. It is mightier and plainer than any spoken or printed word."

M. CONRIED was quite breathless from his fervor, but he stopped only for an instant. "That is why 'Parsifal' is a success. When it was being rehearsed it was difficult to get the stage hands to go on with their work—they were always stopping to listen. I felt then that 'Parsifal' would be a success in America. 'These men,' I said to myself as I watched them, 'are a part of the masses. And if workmen are impressed by this music, what will be the effect upon the more intellectual people of New York?'"

resting on the edge of the pail, intently listening to what the actors were saying. "You are mistaken," I told him. "Look at that scrubwoman. See how interested she is. If the play interests her, why won't it interest the public?"

"The play proved one of the most successful in the history of the Irving Place Theatre."

THERE will be ten New York performances of "Parsifal," Mr. Conried informed me. "You have changed, then, your first purpose to give but five performances?"

"No," he explained, "it was my original plan

to give ten performances in the event of the production being a success. But I announced five performances, for the reason that if 'Parsifal' were a failure I could easily stop with the fifth performance. I have now fixed definitely the number of performances at ten. I can't very well give more, for the reason that but nine Thursdays remain of the New York season.

"And will 'Parsifal' be given in other cities?"

"Oh, no," was the decisive answer. "It is too large a production to take on the road, and then—"

He caught himself. "What?"

"Well, it would be hardly the thing to do."

"Now, what did he mean by that?"

CHARLES DARTON.

Two American Plays and One by Israel Zangwill.

THE cry for American plays will be answered in two instances next week, and Israel Zangwill's "Merely Mary Ann" will also be a newcomer.

Clyde Fitch, in "Glad of It," to be produced at the Savoy Theatre on Monday evening, will turn on a wholly local atmosphere which promises to be refreshing. He will take us into a New York department store, and seek to show that such an establishment has its romantic as well as its commercial side. Mr. Sweet, the floorwalker, is in love with Connie Bowles, a saleswoman, but Connie hates the very floor he walks on. Clarita de Baxter, once a saleslady, but now a soubrette, comes in with a nice young man to buy a cloak, and he, being the "angel" of "The Society Girl" company, likes Connie's looks so well that he engages her for a part in the show. Connie falls in love with him, and not only wins him, but supplants Clarita as the star of the cast. The company is shown rehearsing on the stage of the Savoy Theatre, New York, and when Mr. Sweet, who has accompanied Clarita to the theatre, is required to leave Clarita there and resigns, and goes away with him, Connie is such

a success that everybody is not only satisfied with the change, but "glad of it." Charles Frohman has organized a company including Myrtle McGrain, Barrymore, Lucille Watson, Phyllis Rankin, Georgia Mendum, Fanny Addison Pitt and Edward Ables.

The other American play, called "The Other Girl," and written by Augustus Thomas, will be offered at the Criterion Theatre on Tuesday evening. It is also a comedy of New York life, the scenes of which are laid in the Fifth Avenue home of a broker. The action transpires in less than twelve hours, beginning with a dinner in the evening and ending in the breakfast-room next morning. The story centres about the friendship of two girls—one beautiful, impulsive and inexperienced; the other thoughtful and charitable enough to take upon herself the blame for mistakes made by her friend. This places her in a false light and leads her to be mistrusted by all except a broad-minded clergyman, Elsie de Wolfe will play the painter and more sensible girl, and Drina de Wolfe will be the one with more beauty than brains. Lionel Barrymore will play the part of a pugilist, and other members of the cast will be Selma Fetter-Royce, Joseph Woodcock, Jr., Frank Delmore, Richard Bennett, Joseph Whitting, and Miss Ida Grey-Smyth, granddaughter of Horace Greeley, who will make her

stage debut in the role of a maid. Eleanor Robson ought to be well suited in the title role of Israel Zangwill's "Merely Mary Ann," which will be seen at the Garden Theatre on Monday evening. There is strong sympathy in the character of the overworked, underfed and abused London lodging-house slave, who leaves to one a fortune, and returning, educated and accomplished, six years later, is loved at sight by the now famous composer, and the play ends happily. Edward Arden will play the composer, and other parts will be taken by Ada Dwyer, Ida Lewis, Laura Hope Crews, Mrs. Kate Paterson Selden, the Misses Strickland, Frank Doane and Herbert Cass.

Ethel Barrymore, in "Cousin Kate," comes to Del's on Monday night for a week. Charles Frohman, on the Monday following, producing at that house the comedy-opera, "My Lady Molly."

A new production of Brandon Thomas' romantic Irish drama, "Robert Emmet," the Days of 1803, will be seen at the Criterion Theatre on Monday night, with Robert Conners and Sarah Curran in the leading roles.

Henry W. Savage's English grand opera company will, at West End Thea-

tre, sing "Faust" on Monday, Thursday and Saturday evenings, and at the Wednesday and New Year matinees, with Margaret Reid and Miss Remson alternating as Marguerite, Francis J. Boyce and Harrison W. Bennett as Mephistopheles, and Pietro Gherardi as Faust. "Garden" will be sung on Tuesday, Wednesday and Friday evenings and at the Saturday matinees, with Miss Remson and Miss Brooks alternating in the role of Leonora, Miss Ivell as Azucena and Mr. Sheehan as Mephisto.

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Amusements.

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JOY IN SONGS. 8:30. Mat. Today. 2:15. Mat. Sat. & New Year's.

NEW LYCEUM. 49th St. & Broadway. 8:15. Mat. Sat. & New Year's.

Wm. Gillette IN "THE ALMIRABLE CREW."

Harold Square. 10th St. & Broadway. 8:10. Mat. Today. 2:10. Mat. Sat. & New Year's.

3 HOURS FUN. **JOY IN DANCES.** 8:30. Mat. Today. 2:15. Mat. Sat. & New Year's.

JOY IN GIRLS. 8:30. Mat. Today. 2:15. Mat. Sat. & New Year's.

JOY IN MUSIC. 8:30. Mat. Today. 2:15. Mat. Sat. & New Year's.

14 Songs 11:15. 5,000 Laughs.

GARDEN THEATRE. 27th St. & Madison Ave. 8:10. Mat. Today. 2:10. Mat. Sat. & New Year's.

OFF FOR AUSTRALIA. 8:10. Mat. Today. 2:10. Mat. Sat. & New Year's.

FAREWELL TO THE LITTLE MAIDS. 8:10. Mat. Today. 2:10. Mat. Sat. & New Year's.

SAVOY THEATRE. Broadway & 43rd St. 8:15. Mat. Today. 2:15. Mat. Sat. & New Year's.

MAXINE ELLIOTT HER OWN WAY.

CRITERION. Broadway & 4th St. 8:15. Mat. Today. 2:15. Mat. Sat. & New Year's.

WM. FAVERSHAM. 8:15. Mat. Today. 2:15. Mat. Sat. & New Year's.

GARRICK THEATRE. 35th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

WHITWASHING JULIA. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

HUDSON THEATRE. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

Marie Tempest IN "THE MARRIAGE OF FIGARO."

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Vaudeville THEATRE. 4th St. & Broadway. 8:30. Mat. Today. 2:30. Mat. Sat. & New Year's.

CHARLOTTE WIEBE FRENCH COMPANY.

WEST END 11th St. & Broadway. 8:30. Mat. Today. 2:30. Mat. Sat. & New Year's.

Amusements.

WALLACK'S 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

THE FRANKLIN PLAY IN "TOWN." Times.

GEO. ADAMS Quint Comedy, **THE COUNTY CHAIRMAN.**

Matinee Wed. New Year's and Sat.

14th St. Theatre Near 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

ROBERT B. MANTELL IN "THE COMIC." Times.

THE COMIC BRONX. Times.

ROBERT EMMET IN "THE ALMIRABLE CREW."

MAJESTIC 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

BADES IN TOYLAND 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

KNICKERBOCKER THEATRE. Broadway & 43rd St. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

ANNA HELD IN "NAPOLEON."

Manhattan 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

WEBER & FIELDS' MUSIC 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

ATLANTIC GARDEN. Broadway near Canal St. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

KEITH'S 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

EDEN THEATRE IN "WAX." New Group.

MUSEUM 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

MAISON SQUARE 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

Casino 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

Princess 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

7th St. Theatre 7th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

TO-MORROW NIGHT Wm. Morris' 14th St. Theatre.

Amusements.

Huber's 14th St. Museum. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

KRAO, The Missing Link. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

Mme. Valenstein's Performance. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

PASTOR'S 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

CIRCLE 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

AMERICAN OUR NEW MINISTER. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

NEW AMSTERDAM THEATRE. Broadway & 42nd St. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

BROADWAY THEATRE. Broadway & 41st St. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

FRITZI SCHEFF IN "HAUTE." Times.

NEW YORK 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

BERTHA GALLAND IN "THE LIGHT THAT FAILED." Times.

DALY'S 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

A JAPANESE NIGHTINGALE. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

VICTORIA. Frank Daniels. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

METROPOLIS 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

MINER'S 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

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MURPHY 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

COMEDY 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

Brooklyn Amusements. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

MONTAUK 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

HENRY IRVING 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

CLERMONT AVENUE 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.

SKATING RINK. 14th St. & Broadway. 8:20. Mat. Today. 2:20. Mat. Sat. & New Year's.